

JIM ISERMANN

Born Kenosha, Wisconsin, 1955
Lives Palm Springs, California

Education

1977 University of Wisconsin, Milwaukee, Wisconsin, B.F.A.
1980 California Institute of the Arts, Valencia California, M.F.A.

Solo Exhibitions

1981 "Modern Tempo," Riko Mizuno Gallery, Los Angeles
1982 "Motel Modern," The Inn of Tomorrow, Anaheim CA and Richard Kuhlenschmidt Gallery, Los Angeles
"Patio Tempo," Artist's Space, New York
1984 "Suburban," Richard Kuhlenschmidt Gallery, Los Angeles
1985 Installation at West Beach Cafe, Venice CA
"Starburst," Onyx Cafe, Los Angeles
1986 "Nu-Flowers," Patty Aande Gallery, San Diego CA
"Flowers," Kuhlenschmidt/Simon, Los Angeles
1988 Kuhlenschmidt/Simon, Los Angeles
Josh Baer Gallery, New York
"Matching Chairs and Paintings," Feature, Chicago
1989 "Shag Ptgs," Richard Kuhlenschmidt Gallery, Los Angeles
"Shag Ptgs," Feature, New York
1991 "Shag Paintings and Sculpture," Feature, New York
1992 Roy Boyd Gallery, Santa Monica CA
Feature, New York
1994 "Highlights," Sue Spaid Fine Art, Los Angeles
"Handiwork," Richard Telles Fine Art, Los Angeles
"Handiwork," Feature, New York
1995 Ynglingagatan 1, Stockholm, Sweden
"Weaves," Richard Telles Fine Art, Los Angeles
1996 "CubeWeave," Feature, New York
"Isermann/Pardo," Richard Telles Fine Art, Los Angeles
1997 Project Space, Chicago Fine Arts Club, Chicago
Studio Guenzani, Milan, Italy
Ynglingagatan 1, Stockholm, Sweden
Robert Prime, London
1998 "Herringbone & Houndstooth," Richard Telles Fine Art, Los Angeles
1998-99 "Fifteen: Jim Isermann Survey," Institute of Visual Arts, University of Wisconsin, Milwaukee, curated by David Pagel, (cat.); traveled to Diverse-Works Artspace, Houston; The University of North Texas Art Gallery, Denton, Texas; Santa Monica Museum of Art, California; Weatherspoon Art Gallery, University of North Carolina, Greensboro; Institute of Contemporary Art, Philadelphia, Pennsylvania (catalogue)
1999 "Vega," Le Magasin - Centre d'art Contemporain, Grenoble, France
2000 Richard Telles Fine Art, Los Angeles
Galerie Praz-Delavallade, Paris, France

- Portikus, Frankfurt am Main, Germany
 Logic Rules," The RISD Museum, Providence, Rhode Island
 2001 Richard Telles Fine Art, Los Angeles
 Feature Inc, New York
 2002 Corvi-Mora, London
 "Hammer Projects,"(wall installation) UCLA Hammer Museum, Los Angeles
 (brochure with essay by Dave Hickey)
 Galerie Praz-Delavallade, Paris, France
 2005 Corvi-Mora, London
 Deitch Projects, New York, NY
 2006 Richard Telles Fine Art, Los Angeles
 Museum of Contemporary Art, Chicago, IL

Selected Group Exhibitions

- 1980 "Furnishings by Artists," Otis/Parsons, Los Angeles
 "The Young/The Restless," Otis/Parsons, Los Angeles
 1981 "Southern California Artists," LAICA, Los Angeles, curated by Barbara Haskell
 "Some Painters," Security Pacific Plaza, Los Angeles
 "Fictive Victims," Hallwalls, Buffalo NY, curated by Robert Longo
 "The Fix-It-Up Show," LACE, Los Angeles. Work altered by Jeffery Vallance and
 Michael Uhlenkott
 1983 Richard Kuhlenschmidt Gallery, Los Angeles
 "Cultural Excavations: Recent and Distant," Japanese American Cultural and
 Community Center, Los Angeles, curated by Robert Pincus (catalogue)
 "Spy-Tiki Modern," Fun Gallery West, San Francisco (installation with Jeffery
 Vallance and Mark Kroening)
 1984 "L.A. Apocalypse," Whiteley Gallery, Los Angeles
 "Furniture, Furnishings: Subject, Object," Museum of Art, Rhode Island School
 of Design, Providence RI
 "Contextual Furnishings: Isermann, McMakin, Vaughn," Mandeville Art Center,
 University of California, San Diego
 "Spies and Boyfriends," Vickman's Restaurant, Los Angeles
 1985 Richard Kuhlenschmidt Gallery, Los Angeles
 "Fashion," LAICA, Los Angeles
 "Future Furniture," Newport Harbor Art Museum, Newport Beach (catalogue);
 essay by Thomas Heller
 1986 "Meanwhile Back at the Ranch..." Kuhlenschmidt/Simon, Los Angeles
 "A Southern California Collection," Cirrus Gallery, Los Angeles
 "California Chairs," Aspen Art Museum, Aspen CO
 "TV Generations," LACE, Los Angeles, curated by John Baldessari and Bruce
 Yonemoto (catalogue)
 "Greenberg's Dilemma," Loughelton Gallery, New York
 1987 "Nature," Feature, Chicago
 "Avant-Garde in the 80's," (with Irene Segalove), Los Angeles County Museum
 of Art, Los Angeles
 "A Different Corner," US Pavilion, I Bienal Internacional de Pintura, Museo de
 Arte Moderna, Cuence, Ecuador, curated by Christian Leigh (catalogue); essay
 Tomorrow never Knows: Jim Isermann Flower, curated by Dennis Cooper)
 "CalArts: Skeptical Belief(s)," The Renaissance Society at the University of

- Chicago; Newport Harbor Museum, Newport Beach CA, curated by Suzanne Ghez (catalogue)
- 1988 “(of Ever-Ever Land I speak),” Stux Gallery, New York, curated by Christian Leigh
 “L.A. Hot & Cool,” List Visual Art Center, Massachusetts Institute of Technology, Cambridge MA, curated by Dana Friis-Hansen (catalogue)
 “Representation-non-Representation,” Security Pacific Gallery, Costa Mesa; curated by Stephen Berens (catalogue)
- 1989 “Abstract Painting: Three Sensibilities,” Siegfried Gallery, Ohio University School of Art, Athens, Ohio; curated by Kimberley Burleigh
 “Walk Out to Winter,” Bess Cutler Gallery, New York, curated by Christian Leigh
 “LA CA Boys,” Feature, Chicago
 “Recent Work from Los Angeles,” Cleveland Center for Contemporary Art Cleveland OH, curated by Elizabeth Shepard
 “After Abstract,” Art Center College of Design, Pasadena CA (catalogue)
 “The Home Show,” Santa Barbara Contemporary Arts Forum, Santa Barbara CA (catalogue)
- 1990 “Temporary Installations 89,” Manhattan Beach Public Arts Program, Children’s Section, Public Library, Manhattan Beach CA
 “Material Conceits,” Mint Museum of Art, Charlotte NC, curated by Mark Leach (brochure)
- 1991 “Geometric Abstraction,” Marc Richards Gallery, Los Angeles
 “Office Party,” Feature, New York
 “The Legacy of Hank Herron,” Turner & Byrne Gallery, Dallas TX
 “Presenting Rewards,” Rosamund Felsen Gallery, Los Angeles, curated by Ralph Rugoff (catalogue)
- 1992 “Studio to Station: Public Art on the Metro Blue Line,” FHP Hippodrome Gallery, Santa Monica CA
 “Primi Pensieri,” Christopher Grimes Gallery, Santa Monica CA
 Roy Boyd Gallery, Santa Monica CA
 “The Rosamund Felsen Clinic and Recovery Center,” Rosamund Felsen Gallery, Los Angeles CA, curated by Ralph Rugoff
- 1993 “Project Unité,” Unité d’Habitation, Firminy, France, curated by Yves Aupetitailot and Robert Fleck (catalogue)
 “Technicolor: The Future That Never Was,” Christopher Grimes Gallery, Santa Monica CA
- 1994 “Guys Who Sew,” Art Museum, University of California Santa Barbara, curated by Elizabeth Brown & Fran Segal (catalogue)
 “Surface de Réparation,” FRAC Bourgogne, Dijon, curated by Eric Troncy
 “LAX 94,” Los Angeles Municipal Art Gallery, Los Angeles (catalogue)
 “Forging Ahead,” State University of Buffalo, Fine Arts Gallery, Buffalo NY, curated by Al Harris,
 Three Person Exhibition (with Tom Friedman and Jennifer Pastor), Richard Telles Fine Art, Los Angeles
 “Difficult Conceptualists,” The Brewery, Los Angeles, curated by Paul Tzanetopoulos
- 1995 “Sour Ball,” Sue Spaid Fine Art, Los Angeles
 “Crystal Blue Persuasion,” Feature, New York
 “Smells Like Vinyl,” Roger Merians Gallery, New York
 “The Moderns,” Feature, New York, curated by Tony Payne
 “Conceptual Textiles,” John Michael Kohler Arts Center, Sheboygan, WI
 “Flowers,” Boritzer/Gray/Hamano, Santa Monica CA, curated by Irit Krieger

- "I Gaze a Gazely Stare," Feature, New York
 "Felicity," Jan Baum Gallery, Los Angeles, curated by Phyllis Green
 "Gay Men Love Chairs," Shoshana Wayne Gallery, Santa Monica, curated by Cary S. Leibowitz
 "Very," Richard Telles Fine Art, Los Angeles
 "Division of Labor: Women's Work in Contemporary Art," The Bronx Museum of the Arts, New York (catalogue). Traveled to the Museum of Contemporary Art, Los Angeles, Traveled to the Museum of contemporary Art, Los Angeles
 1996 "Mod Squad," Spanish Box, Santa Barbara, curated by Michael Darling
 "Ab Fab," Feature, New York
 "Some Grids," Los Angeles County Museum of Art, Los Angeles, curated by Lynn Zelevansky and Carol Eliel
 "How will we behave?," Robert Prime, London
 "Just Past, Selections from the Permanent Collection 1976 - 1996," Museum of Contemporary Art, Los Angeles, curated by Ann Goldstein
 "Patterns of Excess," Beaver College Gallery, Glenside, PA
 1997 "Lovecraft," Centre for Contemporary Art, Glasgow
 "Sunshine and Noir: Art in L.A. 1960 - 1997," Louisiana Museum of Modern Art, Humlebaek, Denmark; curated by Lars Nittve (catalogue)
 "Women Work: Examining the Feminine in Contemporary Painting," Southeast Center for Contemporary Art, Winston-Salem, N.C.
 "Fake Ecstasy With Me," Museum of Contemporary Art, Chicago, IL
 "Thread," Cristenrose Gallery, New York, NY
 "Dramatically Different," Le Magasin - Centre d'art Contemporain, Grenoble
 "Maxwell's Demon," Margo Leavin Gallery, Los Angeles
 1998 "L.A. Times," Palazzo Re Rebaudengo, Guarone, curated by Francesco Bonami (catalogue)
 "Pop Abstraction," Pennsylvania Academy of Fine Art, Philadelphia (catalogue), curated by Sid Sachs
 "Homemade Champagne," Peggy Phelps Gallery and East Gallery, The Claremont Graduate University, Claremont, CA (catalogue); curated by David Pagel
 "Weather Everything," Galerie für Zeitgenössische Kunst Leipzig
 "Roommates," Museum van Loon, Amsterdam
 "Michelle Grabner & Jim Isermann," Gallery 16, San Francisco, CA
 "Lovecraft," South London Gallery, London, UK
 1999 "Etcetera," Spacex Gallery, Exeter, UK
 "Post-Hypnotic," The McKinney Avenue Contemporary, Dallas, Texas
 "In the Midst of Things," Bournville, Birmingham, UK; curated by Nigel Prince and Gavin Wade
 "This Season," Laure Genillard Gallery, London (curated by Gemma de Cruz)
 "Objecthood 00," Hellenic-American Union, Athens, Greece
 2000 "Ultralounge: The Return of Social Space (with cocktails)," University of South Florida Contemporary Art Museum, Tampa, FL., curated by Dave Hickey.
 "Haute de Forme et Bas Fonds," frac Poitou-Charentes, Angoulême, France
 "From Rags to Riches," Fondation de la Tapisserie, Brussels, Belgium
 "Work on Paper from California," Judy Ann Goldman Fine Art, Boston
 "What If?" Modern Museum Stockholm, Sweden
 "Made in California: Now," Los Angeles County Museum of Art.
 "Artworkers," Oriel Mostyn Gallery, Wales
 "Pure De(sign)," Otis Gallery, Otis College of Fine Art & Design, Los Angeles
 2001 "Drawings," Frith Street Gallery, London
 "Beau Monde: Toward a Redeemed Cosmopolitanism," The Fourth International Biennial, Site, Santa Fe, New Mexico

- 2002
- "The Magic Hour," Neue Galerie, Graz, curated by Alex Farquharson
 - "Tele(visions)," Kunsthalle Wien, Vienna, curated by Joshua Decter (catalogue)
 - "Patterns: Between Object and Arabesque," Kunsthallen Brandts Klædefabrik, Odense, Denmark (catalogue)
 - "Crisp," Marianne Boesky Gallery, New York
 - "The Gallery Show," Royal Academy of Fine Art, London, curated by Norman Rosenthal and Max Wigam
 - "Trespassing: Houses by Artist," The Bellevue Art Museum, Bellevue, Washington and MAK Center for Art and Architecture, Los Angeles, CA, curated by Cara Mullio (catalogue) (traveling exhibition)
 - "Now is the Time," Dorsky Gallery, Long Island City, NY
 - "Five Years," Galerie Praz-Delavallade, Paris
 - "Deluxe," Plaza de España Contemporary Art Centre, Madrid (catalogue)
 - "On the Wall: Wallpaper by Contemporary Artists," The RISDI Museum, Providence, RI (brochure) (traveling exhibition)
- 2003
- "Flatlines," Cirrus Gallery, Los Angeles
 - "Jim Isermann / Monique Prieto," Corvi-Mora, London
 - "Variance," Angles Gallery, Los Angeles, CA
 - "The LAPD Project: The Legacy of Pattern and Decoration," Rosamund Felsen Gallery, Santa Monica, CA
 - "Trespassing: Houses by Artist," University of South Florida, Contemporary Art Museum; Blaffer Art Gallery, Houston; curated by Cara Mullio (catalogue) (traveling exhibition)
 - "Contemporaries: Five Years of Grant Making in the Visual Arts/California Community Foundation," RedCat Gallery, Walt Disney Concert Hall, Los Angeles (catalogue)
 - "Of the Moment: Recent Acquisitions from the Permanent Collection," MCASD, San Diego, CA
 - "On the Wall: Wallpaper by Contemporary Artists," The Fabric Workshop, Philadelphia (traveling exhibition)
- 2004
- "Formes + Signes: Jim Isermann, Daniel Pflumm, Philippe Decrauzat, John Armleder," Galerie Praz Delavallade, Paris
 - "Trespassing: Houses by Artist," Blaffer Art Gallery, Houston; Palm Springs Desert Museum, CA; curated by Cara Mullio (catalogue) (traveling exhibition)
 - "Suburban House Kit: Adam Kalkin with Jim Isermann. Martin Kersels, Aernout Mik, Tobias Rehberger, Haim Steinbach," Deitch Projects, New York
- 2005
- "Trespassing: Houses by Artist," Palm Springs Desert Museum, CA; curated by Cara Mullio (catalogue) (traveling exhibition)
 - "In the Abstract," Angles Gallery, Santa Monica
 - "Extreme Abstraction," Albright Knox Art Gallery, Buffalo
 - "Bidibidibidiboo: La Collezione Sandretto Re Rebaudengo, Fondazione Sandretto Re Rebaudengo, Milan
 - "L.A.," Lucas Schoormans Gallery, New York
 - "Icestorm," Kunstverein, Munich
 - "Faces in the Crowd: Picturing Modern Life from Manet to Today," Castello di Rivoli, Turin, Italy
- 2006
- "op...ish," Samson Projects, Boston
 - "Unit Structures," organized by Pablo Lafuente for Lisboa 20, Lisbon, Portugal

Projects

- 1982 Video sets for MTV's "The Cutting Edge," for the Bangles and the Three O'Clock
1984 Art Direction and sets for Lin Hixon's "Hey John, Did You Take the El Camino Far?," Art of the Spectacle, Los Angeles Contemporary Exhibitions (LACE)
- 1985 Book cover, "Monday, Monday," writings by David Trinidad
1986 "T.V. Room," Los Angeles Contemporary Exhibitions, Los Angeles, video screening room (destroyed 1994)
- 1987 Catalogue cover, "L.A. Hot & Cool," Massachusetts Institute of Technology, Cambridge MA
- 1988 "T.V. Lounge," American Museum of the Moving Image, Astoria NY (permanent installation)
- 1990 1990 Calendar commissioned by Fuji Oil, Osaka, Japan
Magazine cover, "Shiny," New York
- 1991 1991 Calendar commissioned by Fuji Oil, Osaka, Japan
Silkscreen print edition published by Turner & Byrne Gallery, Dallas TX
Book cover, "Hand over Heart," writings by David Trinidad
- 1992 1992 Calendar commissioned by Fuji Oil, Osaka, Japan
1993 Los Angeles County Transportation Commission, Metro Blue Line, Fifth Street Station, Long Beach CA (permanent installation), commissioned 1993, completed 1995
"L'Endroit Ideal (Ideal Place)," edited by Eric Troncy, published by L'Île du Roy, Centre d'art et Jardin, Val de Reuil, France (artist's project, pp.80-81)
- 1996 "Art & The Home," Art & Design, edited by David Greene, Vol.11
November-December 1996, pgs 82 - 89 (plus cover)
- 1999 Isermann, Jim, "Jim Isermann's Top Ten," ARTFORUM, April, page 40
2000 Contravision, Vinyl Window Treatment, Shopfront window, Corvi -Mora, London
2002 Wallwork, (commissioned permanent installation), L.A. Eyeworks, Beverly Blvd., Los Angeles, CA
3 silkscreen print suite, Cirrus Gallery, Los Angeles, CA
Elevator floor indicators (commissioned permanent installation in 8 cans), Skadden, Arps, Slate, Meagher, Flom, New York, NY
- 2003 Five Pendant Chandelier and Carpet, Commission for The University of California, San Francisco, Mission Bay Campus
Vacuum form multiple; 4 panel multiple, edition of 50 white and 50 silver, Los Angeles Contemporary Exhibitions, Los Angeles
Art + Architecture, portfolio and postcard, Los Angeles Forum for Architecture and Urban Design
- 2004 I – Tile; custom shaped tile commissioned for 10 exterior balcony facades and the residential interior lobby of a mixed use building in North Hollywood, CA. Tile manufactured by Heath Ceramics. Upholstery Textile; commissioned by Rosenthal Einrichtung, Germany, for the "Flying Carpet" Chair
"IT House"; custom vinyl graphic applique for TK Architecture's off-the-shelf featherweight aluminum and glass house, Los Angeles, CA
- 2005 Vinyl Link Entrance Mats; commission for the Albright Knox Art Gallery, Buffalo, NY. (NOTE: The concurrent "Extreme Abstraction" exhibition features a decal piece. The project of the mats is a permanent installation.)
Memorial Sloan Kettering Cancer Center – Cyber Café Ceiling Project, New York, NY. Commissioned 2005, projected completion 2006.
LA Metro Customer Service Center at Wilshire and LaBrea, Los Angeles, CA. Monumental architectural screen. Commissioned 2005, projected completion 2006.

- UCR Genomics Building, Modular metal and light wall sculpture, Riverside, CA.
 Commissioned 2005, projected completion 2007.
- 2006 "Untitled (Greek Key)," 200 foot long chain link and 40,000 Put-In-Cup
 construction fence commissioned for the UCLA Hammer Museum, Los Angeles

Selected Bibliography

- 1982 Dennis Cooper, L.A. Weekly, November 12-18, p.22
 Susan C. Larson, review, Artforum, April
- 1983 Robert Pincus, review, Art in America, March, p.164
- 1984 Colin Gardner, review, L.A. Reader, October 26
 Robert Pincus, review, Artforum, October
- 1986 Hunter Drohojowska, "Artists Critics Are Watching," Artnews, May, p/80
 Christopher Knight, "The Return of Flower Power," The Los Angeles Herald
 Examiner, January 26
 Robert Pincus, "Flower Art Digs Into 60's," San Diego Union, December 18, p. C-8
- 1987 Duncan, Michael, review (Technicolor), Frieze, November/December, p. 62
 Dennis Cooper, review, Art in America, May, p.191
 Mathew A. Weinstein, review, Artforum, October, p.150
 Ralph Rugoff, "Pop Goes the Easel," LA Style, November, pp.135-138
 Pagel, David, review, (Technicolor), Los Angeles Times, April 15
 "News of the Print World," Print Collectors Newsletter, Sept/Oct, pg. 143
 Rattenbury, Kester, "Bringing New Life To Le Corbusier's Lost City," Blueprint
 July/August, Cooper, Dennis, review Art In America, May, pg. 191 (reproduction)
 Holland Cotter, "Eight Artists Interviewed," Art in America, May, pp. 166-167,
 199, (reproduction)
 Jouannais, Jean-Yves, review (unite), Art Press, July-August, pages 80-81
- 1988 Brian Butler, "Irony Masked as Emulation," Artweek, July 9, p.6
 Christopher Knight, The Los Angeles Herald Examiner, June 24
- 1989 Dennis Cooper, review, Artscribe International, January/February, p.83
 Sponsored page, dialogue, November/December, p.65
 Christopher Knight, "Shags Show Vulgar Kind of Beauty," The Los Angeles
 Herald Examiner, June 24
- 1990 Michael Anderson, review, Art Issues, February, p.24
 Joshua Decter, "New York in Review," Arts, February, p.95
 New Art, eds., Eric Himmel and others, Harry N. Abrams Inc.,
 New York, pp.92-93
 Ken Johnson, review, Art in America, March, p.201
 Marc Selwyn, review, Flash Art, January/February, p.136
- 1991 James Lewis, "Home Boys," Artforum, October, pp101-105
 Robert Mahoney, "New York in Review," Arts, April, p.105
 Tom Moody, review, Art Paper, July/August, p.65
 Tom Moody, "What You See is What You Saw," Dallas Observer, May 9, p.19
 Terry R. Myers, review, LAPIZ, March, p.77
 Janet Tyson, "Modern Muscle," Fort Worth Star-Telegram, May 26, section E, p.10
 Anderson, Michael, review, Art Issues, February, page 24
 Johnson, Ken, Art in America, March, page 201
 Selwyn, Marc, review, Flash Art, January/February, page 136
- 1992 David Pagel, "New York Fax," Art Issues, May/June, pp. 25-26
 David Pagel, The Los Angeles Times, September 24, p.F4

- Peter Schjedahl, "Trend: Sweetness and Light," *The Village Voice*, April 14, p.105
- Mark Stevens, "Design Invitational," *Vanity Fair*, December, p.200
- Janet Wiscombe, "A Line of Vision," *Press-Telegram*, October 4, pp. J1, J5
- 1993 Joshua Decter and Olivier Zahm, *Artforum*, November, pp. 91-92;131;138
- Michael Duncan, review (Technicolor), *Frieze*, November/December, p.62
- Jean-Yves Jouannais, review (Unité), *Art Press*, July/August
- David Pagel, review (Technicolor), *The Los Angeles Times*, April 15
- News of the Print World," *Print Collector's Newsletter*, September/October, p.143
- Kester Rattenbury, "Bringing New Life to Le Corbusier's Lost City,"
Blueprint, July/August
- James Roberts, "Down With the People," *Frieze*, September/October, pp.26-27
- James Scarborough, review (Technicolor), *art press*, July/August, p.89
- Eric Troncy, "Spotlight: Project Unité," *Flash Art*, October, p.117
- Eric Troncy, "Naakt en Kneedbaar," *Metropolis M*, number 3, pp.33-37
- 1994 Lisa Anne Auerbach, review, *Artforum*, May, p.107
- Holland Cotter, "Art in Review," *The New York Times*, January 14, p. C29
- Michael Duncan, review, *Art in America*, October p.143
- Hunter Drohojowska-Philp, March 20, pp.87;90
- David A. Greene, "Critics Choice," *Los Angeles Times Los Angeles Reader*,
September 29, p.14
- David A. Greene, "Technicolor Hero," *Los Angeles Reader*, March 18, p.21
- Susan Kandel, *Los Angeles Times*, March 25, p.F20
- David Pagel, *Los Angeles Times*, September 22, p.F20
- Christopher Knight, "Suburban Bauhaus," *Art Issues*, May/June, cover and pp.29-31
- Kim Levin, "Art in Brief," *The Village Voice*, February 8, p.72
- Terry Myers, review, *The New Art Examiner*, May, p.47
- Terry Myers, "Painting Camp," *Flash Art*, November/December, pp.73-76
- Ralph Rugoff, "Fun with Formalism," *LA Weekly*, April 22-28, p.33
- 1995 Robert Atkins, "Lesbian & Gay Wahtzis," *The Village Voice*, June 20, pp.71-72
- Christopher Knight, "Women's Work is Never Done at MOCA," *Los Angeles Times*,
October 1, p.62
- David Pagel, "Weaves That Weave A Magic Spell," *Los Angeles Times*,
September 22, p. F20
- 1996 David Pagel, *Los Angeles Times*, Friday Nov. 29, p.F30
- Elizabeth Kley, *Artnet Worldwide*, (www.artnet.com), December
- Rosetta Brooks, *LA Weekly*, December 27 - 2 January p. 41
- 1997 Christopher Knight, "Lots of Sunshine, Very Little Light," *Los Angeles Times*,
July 27, pp.4, 5, 85
- Carmine Iannacone, "Jim Isermann & Jorge Pardo," *Frieze*, March - April
- Maia Damiancovic, "Painting Beyond Limits," *Tema Celeste*, March - April, p. 111
- David Pagel, Jim Isermann "The Best of Both Worlds," *Art & Text*, no. 57,
May - July, pp. 66-73
- 1998 Bonneti, David, Review, *San Francisco Examiner*, Friday, December 18, p. B2
- Hettig, Frank-Alexander, "Sooner or Later, Everything comes Back,"
Metropolis M, Dec/Jan 1998/1999, pp. 54-57
- Martin Coomer, "Jim Isermann," *Time Out*, January 14-21, p.44
- Kate Bernard, "Jim Isermann," *Evening Standard: 'Hot Tickets,'* January 8, p.41
- Ise, Claudine, *Los Angeles Times*, May 1, page F24
- Rhonda Lieberman, "Handled with Care," *Frieze*, no. 41, June-August, pp. 58-61
- Jim Isermann, *Fifteen*, Institute of Visual Arts, University of Wisconsin-Milwaukee
- 1999 Christopher Knight, "The Material Pleasures of Sculptor Isermann," *Los Angeles Times*,
April 3, pp. F1 & F12

- “Weather Everything,” Galerie für Zeitgenössische Kunst Leipzig, Cantz
 Bruce Hainley, review of “Fifteen,” Artforum, Summer, pp159-160
 Vena-Mondt, “Jim Isermann at the scale of Magasin,” Mag, October, pp. 2-3
 Cotter, Holland, Review (“15”), The New York Times, Oct 29, page B37
 Duncan, Michael, “From Bauhaus to Jim’s House,” Art in America, cover and
 pages 100-103, 137
 Zellen, Jody, “Fifteen: Jim Isermann Survey, “ d’ Art International,
 Spring/Summer, page 25
- 2000 “Datebook,” The New York Times, (Providence, RI, edition), Dec. 1
 William L. Hamilton, “New Art’s Interior Motive,” The New York Times,
 Thursday February 3, Design Notebook Section
 Valerie Reardon, “Artworkers,” Review, Art Monthly, April 2000, p.22-23
- 2001 Rosetta Brooks, “Artists Run Space,” Frieze, March 2001, p.63
 Michael Duncan, “Beau Monde: Toward a Redeemed Cosmopolitanism,”
 Artforum, October, pp. 153-154
 Charles Dee Mitchell, “Making the Case for Pleasure,” Art In America,
 November, p.122-129
 Carmine Iannaccone, “Jim Iserman,” Art Issues, November/December 2001, p.45
- 2002 Pagel, David, “Jim Isermann, the Playful Wallpaperer,” Los Angeles Times,
 August 30, pgs. F1 & F26
 Stephen Mitchell, “Jim Isermann,” Evening Standard, January 14, p.51
 David Bussel, “born to be plaid,” i-D, February, p.175
 Louisa Buck, “Jim Isermann,” The Art Newspaper, February, p.14
 Morgan Falconer, “Jim Isermann,” What’s On, February 13-20, p.24
 Martin Coomer, “Jim Isermann,” Time Out, February 20-27, p.51
 Paco Barragán, “The Art To Come,” pp.142-143
 Paco Barragán, “La obra total de Jim Isermann,” Lapis, Issue 184, pp.56-61
 Jan-Willem Poels, “l.a. eye candy,” Frame, September/October, pp.72-77
 Michael Webb, “Los Angeles Insight,” Domus, October, Issue 852, pp.136-143
 Prohl, Undine, “Come Back to the Springs,” DECORS, September, October,
 November, cover and pp.137-48
- 2003 Middleton, William, “The New Mod Squad: Reviving the 60’s,” Harper’s Bazaar,
 September, pp. 384-89
 Lamprecht, Barbara, “Three Classic Houses, California,” Architectural
 Record, November, pp.158-63
 Rosa, Joseph, “Next Generation Architecture: Folds, Blobs and Boxes,”
 Rizzoli, pp. 6, 7, 68 -71
- 2004 Gordon, Alistair, “Absolutely prefab,” The New York Times, Home Design
 Magazine, Spring, pp. 100-103
- 2005 “iT House,” WIRED, April, p. 27
 Thatcher, Jennifer, Review, Art Monthly, April, No. 285, pp.18-19.
 Lafuente, Pablo, Review, Art Review, May, Vol. LVI, p. 102.
 “iT House” Metropolitan Home, May, p. 9
 Heffley, Lynne, “In the NoHo Arts District, “I” stands for Isermann” Los Angeles
 Times, p. E18, June 1, 2005.

Awards

- 1984 National Endowment for the Arts, Visual Artist’s Fellowship, Sculpture
 1986 Art Matters, Inc., New York, NY, Fellowship
 1987 National Endowment for the Arts, Visual Artist’s Fellowship, Painting
 1999 California Community Foundation, J.P. Getty Fellowship for the Visual Arts
 2001 Guggenheim Fellowship

Permanent Collections

FNAC, Fonds National d'Art Contemporain, France
LACMA, Los Angeles County Museum of Art, Los Angeles CA
MCA, Museum of Contemporary Art, Chicago IL
MCASD, Museum of Contemporary Art, San Diego, CA
MOCA, Museum of Contemporary Art, Los Angeles CA
MOMA, Museum of Modern Art, New York NY
SFMOMA, San Francisco Museum of Modern Art, San Francisco CA
Worcester Museum of Art, Worcester MA
Albright-Knox Art Gallery, Buffalo, NY
Palm Springs Art Museum, Palm Springs, CA